

Happenings

MOVIES

"The Goodbye Girl"

Commons 102, 7:00 & 9:00
Sept. 29, 30; Oct. 1
Drew I.D. or 50c

"Heaven Can Wait"

Madison Theatre,
14 Lincoln Pl., 377-0600
(Special: All seats \$1.50 till 5:00
on Sat. & Sun.)

"Last Tango in Paris"

Jersey Theatre
35 Washington St.
Morristown, 539-1414

"Hooper"

Chatham Cinema
Sunhpike Rd., Tel: 822-1550
(Special: Ladies \$1.00 on Tues. nites)

Concert Film:

"Woodstock"

Sept. 29 & 30
The Morris Stage
100 South St.
Morristown, 8:00, \$2.00

Theatre

N.J. Shakespeare Festival
"Arms and the Man"
Friday 8:00

"The Country Girl"
Saturday 6:00 and 9:00
"Arms and the Man"
Sunday 7:00

Bowne Theatre
377-4487
Student Rush \$2.00

Art:

Works by Elizabeth Korn

College Gallery
1-5 p.m., Sat. Sept. 30

MUSIC:

Coffeehouse - "Periphery"
Mike Elias and Dave Mihaly, Drew Alumni
8:30 - 11:30 p.m. - Pub
October 1
Golden Anniversary Weekend!
(See details on Page 1)

In Your Ear The Equipment

by Tim Sorrentino

People who buy audio equipment, whether it be high priced "esoteric" or bargain basement type are more than ever in need of advice. The market has become a jungle. Rip-offs occur more frequently than in the primitive days of hi-fi because a huge number of brands are now on the market. Speaking to a knowledgeable and ethical dealer is the best protection for people interested in the audiophile trade.

Since I sell hi-fi part-time on and off campus, you might question my credibility in reviewing and giving advice about component equipment. In this first article, I shall speak to you of the premises and principles used in reviews so that you may decide if my advice is worthwhile. Afterwards, I will state my philosophy.

Commercial mass circulation magazines are of limited use to any audiophile. Reviews are usually just worshipful verifications of the manufacturers' specs and computations of unimportant physical aspects of the equipment (driver size, weight, number of knobs, etc.). Additionally, the reviewer cannot be totally truthful for fear of losing revenue from major advertisers, hence, no bad (albeit honest) reviews. Though I have some biases, I will be frank with you since I have no one to answer to except myself and my readers.

Despite technical specifications, I believe that the ear takes precedence over the laboratory when evaluating audio equipment. Not every ear is qualified to judge, however, and even a great familiarity with audio equipment is an insufficient qualification. The ability to evaluate the realism of reproduced music is founded upon an early exposure to live performances. If you've lived as I have with the live sounds of strings, woodwinds, basses, guitars or pianos as a child, their strains are permanently engraved in your mind.

I am biased in favor of equipment that reproduces the input as accurately as possible, whether I like the sound or not. I want quality accuracy in the quality of the sound and the presentation of the sound field. The speaker's most important function is to sound natural. Secondly, it should give a sense of depth and width by realistically presenting the instruments in space. (That speaker would cost a million, but you can come close for less).

This column will have an open format so that anyone who wants to contribute worthwhile, accurate information or feedback may do so. Drop Scott or me a line at box 1619 or 1321, or stop by Tolley 304 or 311. Now that I have expounded my philosophy, I can begin in the next issue with my first actual review.

The Music

by Scott Pfundt

The Who, "Who Are You"

No meaningless, arbitrary numbers will be assigned. I give short bits on each track of an album along with a comment on recording quality. Attention will be given to arrangement and mood. That's my style, so on with the review.

The latest Who album opens with "New Song," a bright melody that is traditional Who; they sing "we play the same old songs." Roger Daltrey is joined by the band on vocals in a song which has good transitions and tight guitar playing.

I was next hit by an attention-grabbing melody enhanced by a string arrangement complete with a harp. "Had Enough" is a very musical piece with a tight chord structure followed by an interesting blend of horns mixed with background vocals. Extremely moving.

The third track, "3.905," is an electronic, future-oriented ballad sung by John Entwistle. Some parts are a little Beatlish. "Sister Disco" is good solid rock with pleasant transitions, a moving synthesizer arrangement and an ear-pleasing guitar solo. It is a nice change from the disco music that the Who attack in this work.

The last song on side one requires your undivided attention. If you really listen to it, you'll be impressed, but I don't want to spoil it for you. "What makes this song so different? It's probably been done before, but then music is an open door." — Music must change.

Dylan On Tour

by Dan Evaritt

Bob Dylan has begun a 62 city North American tour here in the Northeast and from the evidence last Sunday night the country is in for a real treat before he winds things up in mid-December. Coming on the heels of his European and Far East tours earlier this year, the current foray into America sees him fronting a tight, rockin' band sparked by Billy Cross on leadguitar and David Mansfield on mandolin and electric violin. Dylan seems loose and carefree as he rocks through a catalogue of older classics and newer material. "Blowin' in the Wind," "Masters of War" and "I Shall Be Released" receive hard-driving electric backing. One of the highlights of the show is the scorching version of "All Along the Watchtower" with Mansfield taking the lead on violin. A couple of

Side two attacks you with heavy guitar and vocals — if that's what you're into, fine, but it took me a long time to get into "Trick of the Light." "Guitar and Pen" is a mood provoker that sounds something like a Broadway musical. A quick, light-hearted piano and synthesizer arrangement by Pete Townshend carries the song.

Just when you want it, along comes a mellow, orchestral arrangement. "Love is Coming Down" is emotionally sung by Roger Daltrey with Andy Fairweather-Low on backups. The best track on the album is the concluding title song, "Who Are You." It has already hit the Popular Rock FM stations and has brilliant transitions, a catchy melody and spirited vocals. A nice end to an excellent album.

The recording quality on the album is only fair, the guitar solos are clear, but very soft, and there is some noticeable but not annoying harmonic distortion on the electronics. Despite a limited dynamic range, the group well compensates for this minor studio flaw.

I don't want to deal with the unfortunate death of Keith Moon, but you should listen to this album to appreciate what a fine drummer he was. I hope this does not mean the end of the Who. "Who Are You" is destined to become a collector's item.

"Who Are You" will be featured on my late night radio spot on WERD. Join me for a good time, midnight, every Wednesday.

Gretel Weiss: Learning Does Not Stop at 22

by Lorraine Mullica

Drew University has a new adjunct assistant professor in its sociology department. She is Professor Gretel Weiss, who came to Drew from the Douglass College faculty. At Drew, she is teaching two courses this semester. One is on the family, and the other is on complex organizations.

Her first impressions of Drew are positive ones. She describes the university as a "good place with warm, friendly people." Since Professor Weiss has only been teaching at Drew for a month, she has not had an opportunity to get involved with field work or extracurricular activities yet. However, she is enthusiastic about getting involved.

Mrs. Weiss stresses the fact that she is always available to talk to students. She feels strongly about this, and expresses

an eagerness to "know students as people," emphasizing the importance of "exchanges" and "discussions" between teachers and pupils.

The professor's background is not a usual one. She was born in Germany, and attended college at Douglass and graduate school at Rutgers after her daughter grew up. She was what Drew calls a CEW student during her college days. This experience has convinced her of the significance of the statement, "Learning does not stop at 22."

Professor Weiss enjoys specializing in the sociology of religion and the study of mental illness. In her leisure time, she enjoys bird-watching.

Her office is located on the third floor of Gilbert House, and her office hours are Monday 2-4 and by appointment.

The Country Girl

by Catherine Auth

After months of anticipation to see *The Country Girl*, I sat at the edge of my seat in the theater, waiting for my expectations to be satisfied. I half hoped for a romantic drama of a young blooming girl living in a world of red roses and country gazebos.

But the title is misleading. The country girl, Georgie Elgin, was quite different from the character I expected. Even the other characters had disparate opinions of her. To the playwright, Paul Unger, she was "the veteran of all the wars." To her husband, Frank Elgin, an alcoholic actor, she was his loving Georgie to whom he would throw kisses. To Bernie Dodd, the director of the play within the play, she was "a bitch."

The problem is that the audience is allowed to see the main character evolving through her relationships to the other characters. We see Georgie Elgin as the characters see her and no view is the same. Frank Elgin sees his wife as a conscientious woman dedicated to helping him regain his acting career. Yet to Bernie Dodd, Frank paints his wife as a weak ex-alcoholic who starts fires in hotel rooms and slits her wrists. We begin to let Bernie Dodds' negative picture of her emerge until we hear her responding to

her husband's performance, "I had one of my old fashioned cries. I'm just a country girl at heart." The audience is then lost to whom the country girl actually is.

By the end of the play, this elusive character stands still long enough to at least enable us to form a fleeting image of her. Georgie Elgin is at once passively submissive and pettily rebellious. She is colorful with a dry wit. The country girl holds steadfast to principles that our grandmothers would be proud of, but is spontaneously free to give them all up when they are no longer needed.

Nicola Sheara has the power of an actress to portray so paradoxical a character. Her apathetic aloofness mixes well with the enthusiastic spunk of Robin Leary, who plays the aspiring actress. This contrast of performance parallels another set of foil characters. Eric Tavis's dynamic portrayal of Bernie Dodd's overbearing egotism which offsets Paul Barry's superb enactment of Frank Elgin's sluggish hopelessness.

This 50's play overflows with creative lines, excellent acting and fascinating characters — all good reasons to see *The Country Girl*, and formulate your own view.